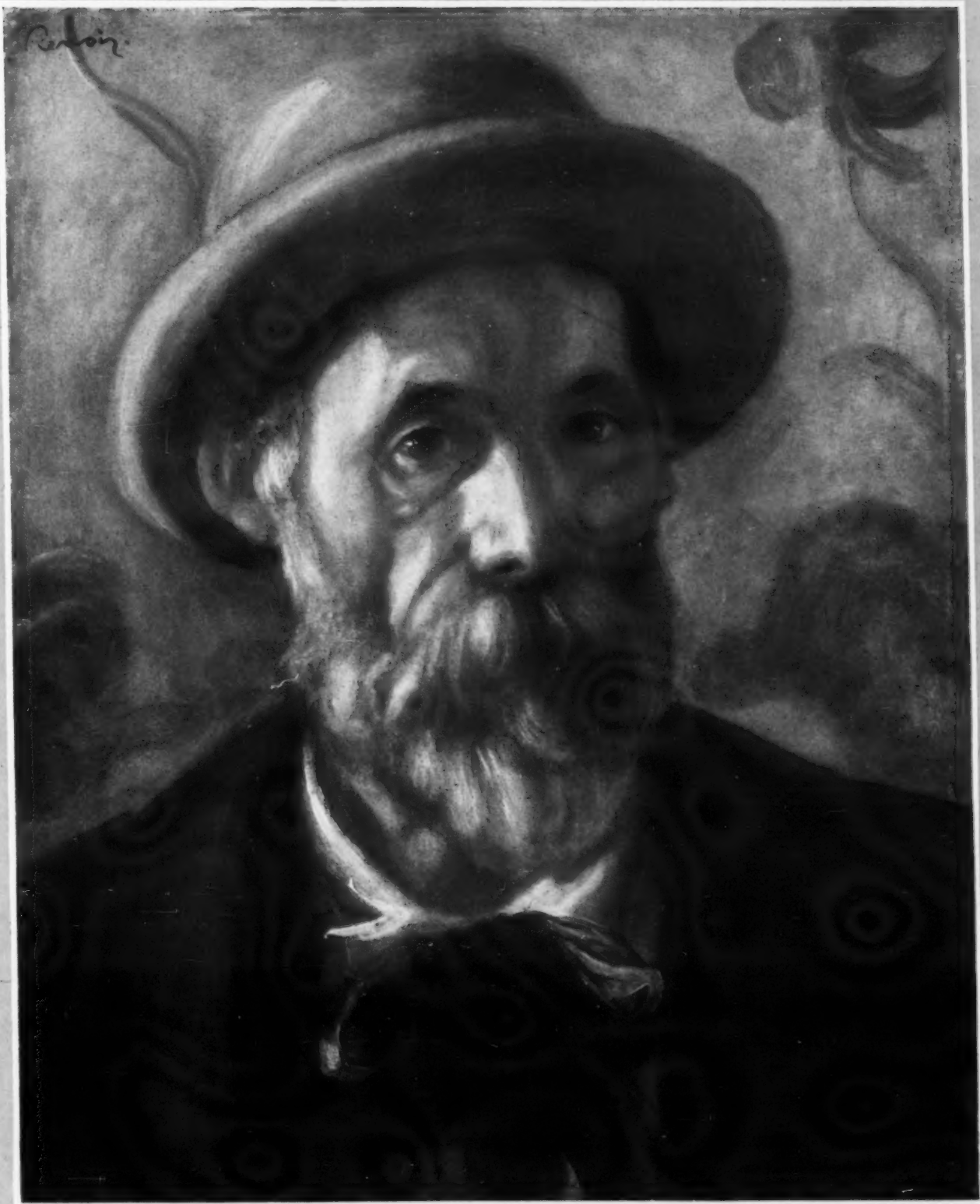


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THE eighteen important 16th to 18th century Oriental rugs include rare "Ispahan" and "Polonaise" examples such as have not appeared at public sale in some years. Included are the gold- and silver-woven silk "Polonaise" rug which passed from the Yerkes into the Schiff collection, another small "Polonaise" with magnificent field of silver, which was formerly in the Gary collection, and a larger "Polonaise" formerly in the V. & L. Benguiat collection. The "Ispahans" comprise a choice small palmette rug in strikingly beautiful colors, from the Salomon collection, an Indo-Ispahan hunting rug also formerly in the Salomon collection, the narrow carpet formerly in the Thomas B. Clarke collection, and an 18th century East Persian carpet of "Ispahan" design. Other specimens in this group of notable weaves from the looms of past centuries are: an Oushak medallion carpet, five Ghiordes prayer rugs, an early Kouba, an antique Joshaghan carpet, and two Chinese examples of the K'ang-hsi and Ch'ien-lung periods. The Gothic and Renaissance walnut furniture comprises French, Italian, and English examples displaying the imaginative carving char-

acteristic of the age. Sculptures include wood and stone carvings of the Virgin and Child, and among the fine early velvets are a cope in deep ruby red with needlepointed hood and orphrey and a cape in a rare tone of deep sapphire blue. *The Wars of Alexander*, a Brussels Renaissance tapestry showing the conqueror on a spirited charger, and a Tournay Gothic panel woven with half-length figures in brocaded blue and red robes are of note. Seven paintings comprise fine portraits by Italian and Flemish 16th century artists, including *Portrait of a Lady* by Primaticcio, a triptych by Borgognone of Milan, a notable Venetian lagoon scene with classical ruins by Canaletto, and a fine large work by Puvis de Chavannes entitled *The Childhood of S. Geneviève*, which is the original for one of the twelve celebrated panels in the Panthéon, Paris. The Russian semi-precious mineral carvings feature miniature blossoms by Carl Fabergé and animal figurines from his atelier. A pair of coral and silver-mounted flintlock pistols were presented by the King of Serbia to Czar Nicholas II. A group of European silver includes Early Georgian spoons, forks, and knives.

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"...the best Annual..." HENRY McBRIDE

THE ART NEWS 1939 ANNUAL

Reprinted from
THE NEW YORK SUN
March 11, 1939

The Art Annual

Encouraging Activities of Collectors Recorded in Luxurious Issue.

In a winter that has been none too lavish in major art exhibitions the de luxe annual of the Art News, just issued, suggests, with its impressive illustrations of the treasures in the Worcester-Philadelphia exhibition of Flemish art and its scholarly comments upon them, that the rest of the country is faring much better than the metropolis.

Apparently New Yorkers will have to put their prides in their pockets and charter special trains to Philadelphia to see this exhibition—Worcester was a bit too remote except for those who could combine it with week ends of skiing—but with the startlingly generous lendings from the *Musees Royaux des Beaux Arts* of Brussels, which include such wonders as the "Holy Family" by Hugo van der Goes, the "Martyrdom of St. Sebastian" by Hans Memling, the "Portrait of Dr. Zelle" by Bernard van Orley, the "Virgin and Child with Forget-Me-Nots" by Rubens and a "Still Life" by Jan Breughel the Elder, it becomes an obligatory experience.

All of these are illustrated by the Art News, some of them in full color, and often supplemented with detailed enlargements showing the brush strokes and signatures and accompanied by analyses of the periods producing these masterpieces by Max J. Friedlander and Leo van Puyvelde. Surrounded as they are, in this exhibition, by the Jan van Eyck "St. Francis Receiving the Stigmata" from the John G. Johnson collection, the Petrus Christus "St. Jerome in His Cell," lent by the Detroit Institute, and important contributions from collections all over the country, the impression made by the unsuspected richness of our Flemish possessions is profound, and it is certain to lend further impetus to our collecting.

The fact that any country could flower so brilliantly as this in art is traced by Mr. Van Puyvelde, as it always is traced, to the general community—interest in art. "There were intelligent princes," he writes, "there was an instructed clergy, there was nobility. But there was also a rich bourgeoisie aspiring to the enjoyment of literature and of the plastic arts. There were also the people: the tradespeople who had learned to respect good work. We know that the 'Adoration of the Lamb' by the brothers Van Eyck was paid for by a bourgeois, the burgomaster of Ghent, and that the crowds of peo-

ple who came to admire it on feast days were so numerous that a writer compared them to a swarm of bees. This is because the genius of the Van Eycks had found adequate expression of that which existed in the soul of the entire population of Flanders."

One gathers, in fact, from this luxurious annual report of the Art News that collecting in America is going on apace and that however rampant "defeatism" may be in Wall Street it is powerless to curb the purchases of the inveterate art lovers. For that matter, what better time is there in which to invest in art than in the periods when great nations appear to crumble, and what is more certain than art to outlast changes in governments? The famous William Beckford was severely criticized by purists for scurrying about in Paris at the time of the revolution to purchase the pictures that are still admired in the Wallace Collection, but looking at his exploit from this safe distance in time it is difficult to condemn him. Certainly he cannot be condemned on practical grounds.

Dr. Alfred Frankfurter, the editor of the Art News, contributes a notable account of the "Master Drawings of the Renaissance" that are to be found in American collections and the grace of his style deters in no way from the authority of his findings. Martha Davidson's study of "Great Chinese Sculpture in America" is certain to win new adherents to this cult and to thrill those already converted to it. Other writers are Frank Davis, with "Decorative Art Under the Four Georges"; James W. Lane, with an account of the Stephen C. Clark collection, and a group of four, Sam A. Lewisohn, Henry McBride, Walt Kuhn and Dikran G. Kelekian, who discuss changes in art collecting that have come about within the recent years and all of whom enlarge upon the important role played by the famous Armory Show of years ago.

Upon the whole, it will be generally agreed that this is the best annual that Art News has placed to its credit.
H. W. McB.

Containing

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(THE STEPHEN CLARK COLLECTION)

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AT WORCESTER AND PHILADELPHIA

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THE CHARACTER OF FLEMISH ART

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THE ART NEWS

ESTABLISHED 1902

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NUMBER 26

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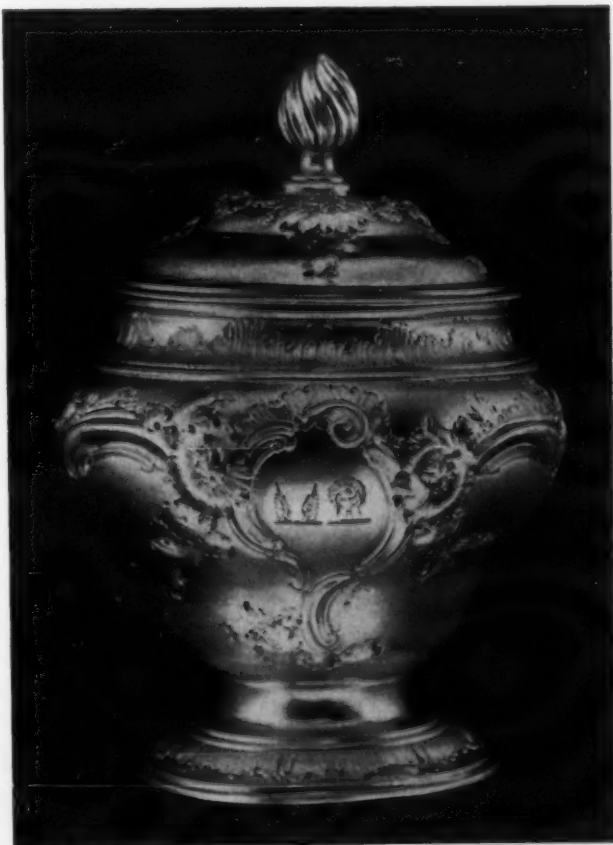


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RENOIR'S "DANSE A LA VILLE" AND "DANSE A LA CAMPAGNE" SHOWN TOGETHER FOR THE FIRST TIME

These two superb canvases, which with the Boston Museum's recently acquired Bal à Bougival constitute a trilogy of Renoir monuments, make their first American appearance in the unison for which the painter intended them in the current exhibition of "Portraits by Renoir," where they owe their place to the fact that the City Dance represents Renoir's colleague Sisley with an unknown lady, while the Country Dance portrays him with Madame Renoir. Painted in 1883, they mark the final resolution of Renoir's Impressionist style and of his coordination of figure painting with portraiture, working the whole into a magnificent ensemble whose universality allows its acceptance either as a personal document of the subjects or as a broad poem to man and woman.

THE ART NEWS

MARCH 25, 1939

THE PORTRAITURE OF RENOIR

An Important Exhibition Concentrating on His Portraits

BY ALFRED M. FRANKFURTER

THE expression *par excellence* of the Impressionist who more than any of his confrères was concerned with the absolutely human element, Renoir's portraits constitute a unique combination of artistic and personal documentation in their range from the commissioned, functional likeness to the incidental limning of a member of the artist's family or a friend in some composition. As twenty-three such items of evidence hang in the current exhibition for the benefit of the Barnard Fine Arts Scholarship Fund at the Durand-Ruel Galleries (of which this number of THE ART NEWS serves as the catalogue), they offer New Yorkers the first opportunity to get so concentrated and comprehensive a view of this vital department of Renoir's genius. In a day when the art public is more

and more preoccupied with the problems of the painted portrait—its inevitable competition with the photograph, its division into "skin likenesses" and what might, with equal license, be called "objective studies," its commercial flowering and its disdain by many of our best artists—the example of a great painter who belongs very nearly to our time and who, unhesitatingly and candidly, made a business as well as an aesthetic occupation out of portrait painting, must be of deep importance.

And the fact here amply fulfills the promise. From American collections rich beyond the fondest dreams of the artist in his best portraits and from Europe, notably from the private ownership of the Durand-Ruel family, this exhibition has gathered material, of



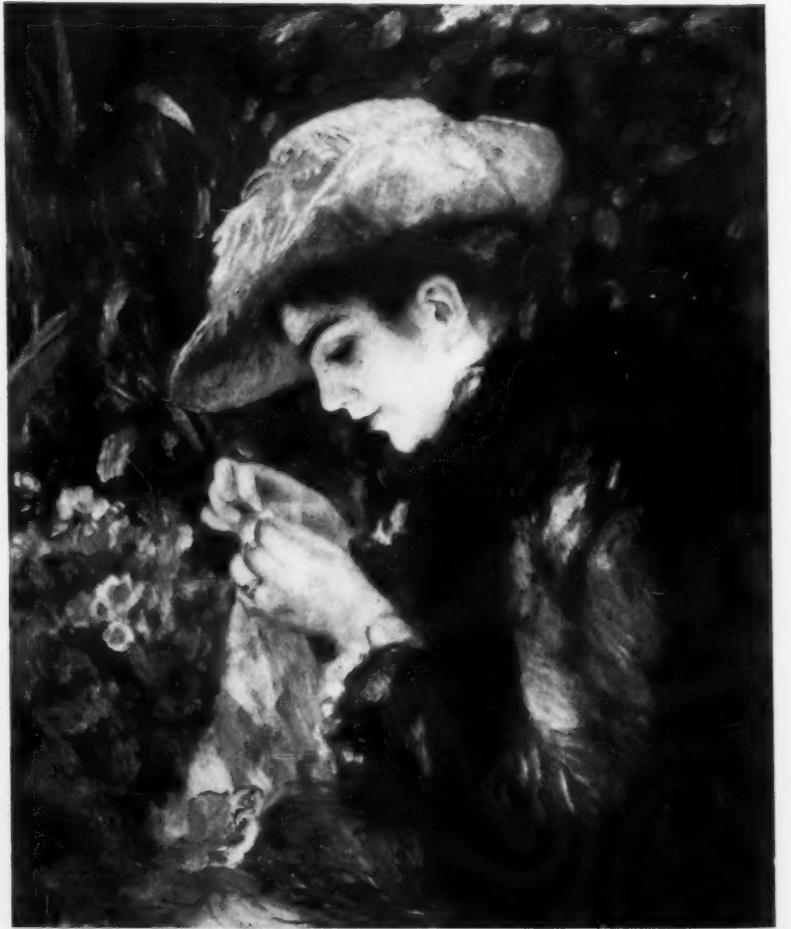
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RENOIR'S MAGNIFICENT LATE FIGURE PIECE IN A GREAT TRADITION: "PATRE AU REPOS," A PORTRAIT OF THURNEYSSEN OF 1911



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Mlle. LEROLLE, "JEUNE FILLE BRODANT," 1895 (LEFT); "JEUNE CHASSEUR ET CHIEN," 1881, PORTRAYING ALFRED BERARD (RIGHT)



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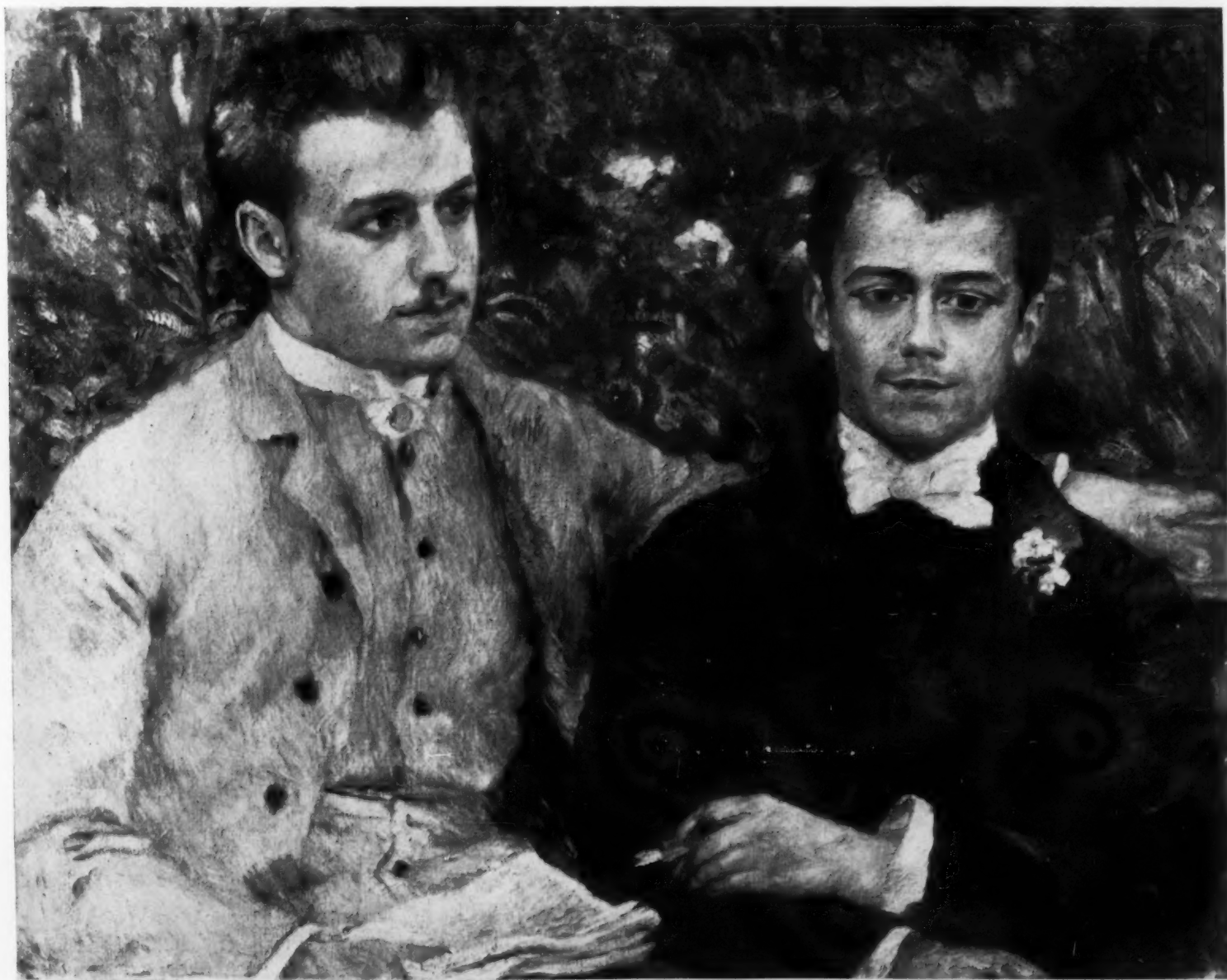
LENT ANONYMOUSLY TO THE DURAND-RUEL GALLERIES

"L'ALPHABET," RENOIR'S SON JEAN AND GABRIELLE PAINTED IN 1897 (LEFT); "PORTRAIT OF Mlle. M. DURAND-RUEL" 1882 (RIGHT)



EXHIBITED AT THE DURAND-RUEL GALLERIES

"PORTRAIT DE M. JOSEPH DURAND-RUEL" 1882 (LEFT); "PORTRAIT DE MME. JOSEPH DURAND-RUEL" PAINTED IN 1911 (RIGHT)



LENT ANONYMOUSLY TO THE DURAND-RUEL GALLERIES

MORE MEMBERS OF AN IMPOSING FAMILY PORTRAIT GALLERY: "PORTRAIT DE MM. CHARLES ET GEORGE DURAND-RUEL" 1882

which much is seen publicly for the first time, as instructive in its own way as the laudable and eminently suitable beneficiary motif.

Beginning in the earliest developed moments of his career, Renoir was fascinated by and importantly engaged in the painting of the human likeness: those extraordinary expressions of a youthful genius, which are unfortunately not represented here, the portraits of the 1860s, with their influence of the camera and yet their first coloristic development away from the also photographically impelled portraits of Corot, pointed the direction which the ensuing five decades were to follow with an always progressing point of view though a changeless destination establishing the perfectly balanced relationship between artist and sitter. Yet if the solid, serious portraits of the 'sixties prepared the ground, the first fruition was the crop of full-fledged Impressionist portraits of the 'seventies, of which *M. Fournaise* here is the eloquent witness. The heavily blocked contours of the previous decade are diffused into shadowy outlines of a mass made weightier by the light coming full toward the figure and the face—the face which has already become the paramount feature of the picture. For this male likeness of 1875 is, curiously, a Renoir variation on his colleague Manet's already famous *Bon Bock* of two years before, and full of the imputations of a comparison between the two: where the Manet is frankly a subject picture in which the identity of the sitter is submerged and scarcely of interest, the same material in the hands of Renoir is so distinctly brought face to face with the spectator that one cannot elude the sensitive, delicate charm of *M. Fournaise* whose personality completely triumphs over his environment. This is an early index to the whole Renoir attitude toward portraiture, since *M. Fournaise* could not have been a commissioned portrait but a work of art executed in complete artistic freedom.

What one has no right to expect from a picture so conceived, however, may be demanded with all justice from the command performance, the paid commissions with which Renoir exclusively earned his living, and by no means too lavish a one, in the years from about 1877 to 1883. And yet the *Jeune Chasseur et chien* of 1881 is so much a *genre*



EXHIBITED AT THE DURAND-RUEL GALLERIES
"MILLES. LEROLLE AU PIANO," 1890, WITH CHARCOAL SKETCH ABOVE



EXHIBITED AT THE DURAND-RUEL GALLERIES
"LEONTINE LISANT," 1900, ONE OF RENOIR'S GREAT STUDIES OF WOMEN



work that one is scarcely inclined to identify the hunter whose face seems to be mere *staffage*, and yet who turns out to be M. Alfred Bérard, scion of the family which, with the Charpentiers, constituted Renoir's greatest patronage—but on second glance the definition of the aristocratic face, the convincingly characteristic posture of an individual and the less calculable aura of personality all make themselves felt. Between these likenesses of MM. Fournaise and Bérard there lies the subtle adjustment of Renoir to the portrait under given circumstances—actually the formula by which one can measure the entire output.

It is one of the interesting qualities of this exhibition that it concentrates not on the most prolific period of Renoir's portraiture to which allusion has been made above, but on the 'nineties and early 1900s which follow it. Yet three of the little known portraits of the Durand-Ruel family do belong to that time of the artist's professional occupation with portraiture, of which the superb, luminous *Mlle. M. Durand-Ruel* is surely the *clou*, and here again the degree of freedom with which he has applied without a single neglect every tenet of the Impressionist dogma is sufficiently remarkable to deserve a chapter by itself on the unity of style and function in the portrait. As the likeness of a woman, moreover, it marks the beginning of the magnificent sweep of female portraits and figure pieces in which Renoir painted not alone his specific sitter but Woman as a generic subject.

To the end of the prolific portrait period belong the two masterpieces, *La Danse à la Ville* and *La Danse à la Campagne*, shown together for the first time on this side of the Atlantic, although even their European dual appearances have been few. It is difficult to find new words to add to the *dossier* of rapturous criticism which each appearance of this famous pair has evoked, except perhaps to note that here they appear in more or less a new rôle—as the portraits of Alfred Sisley in the guise of both dancers and Madame Renoir as the country *danseuse*. Though this embodies not at all their primary quality, they ought to be considered for their amazing personal characterization as much as for their transcendent poetry of youth and relationship between the sexes, of a joy in life and dance



EXHIBITED AT THE DURAND-RUEL GALLERIES

"JEAN RENOIR TENANT UN CERCEAU," 1897 (LEFT); "LE DEJEUNER DE BEBE," 1904, CLAUDE RENOIR AND GABRIELLE (RIGHT)



LENT ANONYMOUSLY TO THE DURAND-RUEL GALLERIES



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"PORTRAIT DE M. PAUL DURAND-RUEL," 1910 (LEFT); THE EARLY "PORTRAIT DE M. FOURNAISE" PAINTED IN 1875 (RIGHT)



EXHIBITED AT THE DURAND-RUEL GALLERIES

"Mlle. Lerolle," 1890, SANGUINE DRAWING (LEFT); "AU THEATRE, LA LOGE, Mlles. Lerolle" PAINTED IN 1891 (RIGHT)

and passing moment as no painter wrote it down since Watteau and Lancret. To have combined such breadth with portraiture is one of the greatest marks of Renoir's genius.

Of more rigid Classic outlines and the darker Pompeian tonalities of the 'nineties, the large but altogether charming *Mlles. Lerolle au piano* with their superb preparatory charcoal sketch, both of 1890, stand as handsome examples, reflecting also an approach to the female sitter growing always more subtle, more understanding, more fluent. *La Loge* of a year later combines the positives of personal characterization, equally far reaching, with the admirable rhythms of two hats entrancing as complements to the already all-pervading femininity. With the first phase of Renoir's new style, which returned to a base of Impressionist brushwork under the new, rich pigmentation, resolving itself toward the middle of the decade, the *Self-Portrait* of 1897 is a telling document of style and of the artist himself, reflecting his poetic nature and unique sensibilities more apparently and self-revealingly than any other portrait I know. The full sweep of the stylistic development in those few years is best observed in the contrast between the magnificent Classical composition of *Jeune Fille brodant* of 1895—actually a triple portrait of Mlle.

Lerolle and MM. Devillaz and Louis Rouart—in its strongly defined outline and tight brushwork; and the already loosened technique and, by the way, stronger personalization, of *Jean Renoir tenant un cerceau*; and, finally, the realization of the complete change in the wonderfully sweeping breadth of stroke and glowing color of *L'Alphabet* in which the confrontation of profile and full face could have been arranged so successfully only in this elastic outline and mass.

But that masterful presentation of the relationship of bodies without in the least losing the identity of persons and faces, as it progresses through the three last mentioned works, reaches a climax in the great unity of compositional serenity and emotional association with the subjects in *Le Déjeuner de bébé* of 1904, a final resolution of Renoir's art prior to the phase of reddish flesh tints and deliberate monumentalization of the last years. Out of the same assurance in the portraiture of children—and as the subject remains the same, his son Claude, the strong emotional participation continues, making a series of the most sympathetic and understanding child likenesses ever painted—grow the endearing characterizations

(Continued on page 20)



EXHIBITED AT THE DURAND-RUEL GALLERIES



LENT BY MR. & MRS. JOSIAH TITZELL TO DURAND-RUEL GALLERIES

RENOIR PAINTS HIS SON: "COCO ECRIVANT" OF 1910 (LEFT); "CLAUDE RENOIR PEIGNANT" OF FOUR YEARS EARLIER (RIGHT)

SURVEY of 3000 YEARS of DRINKING VESSELS

BY MARVIN CHAUNCEY ROSS

OBJETS D'ART always have a special charm of their own, for they are the little intimate things which we are accustomed to touch and handle. When it is a matter of such things as drinking vessels, so important in daily life, the appeal is at once direct and touches all of us. With the idea of presenting a series of exhibitions which would put new light on the material in the collection, the Walters Art Gallery in Baltimore has arranged an exhibition of drinking vessels of all ages.

Remarkable to anyone looking at these is the seemingly limitless variety of shapes used by the craftsmen who made them. They range from the subtle proportions and sparing decoration of a Greek cup, through the chubby ornateness of those dating from the German Renaissance, the squatness of a Russian *kovsk* to the tall, slender, elegant goblets favored in Baroque times. The variety in shape is quite equalled by that of material. In this exhibition one may not only see the pottery, glass and china with which all are familiar, but, in addition, gold, silver, enamel, semi-precious stones, rock crystal, jasper, nautilus shell and cocoanut.

The oldest vessel shown is Mycenaean, a graceful two handled pottery goblet such as Homeric heroes no doubt used. Others from the Classical period range from the black and red figured pottery of the Athenians to late Roman ones from



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DUTCH XVII CENTURY NAUTILUS SHELL CUP



EXHIBITED AT THE WALTERS ART GALLERY
A UNIQUE MYCENAEAN GOBLET DATED CA. 1200 B. C.



EXHIBITED AT THE WALTERS ART GALLERY
A SYRIAN IRIDESCENT ENAMELED VESSEL

Syria in shades of pale iridescent green, their luster due to long centuries of burial.

From the folkwandering period comes a superb gold drinking bowl, part of the ninth century treasure found in Albania, the remainder of which is now in the Metropolitan Museum and in Istanbul. The Middle Ages are represented by illustrations in manuscripts and by such rare and fragile Aleppo glasses as were brought back from the Near East by Crusaders.

The examples from the sixteenth and seventeenth century show the growing luxurious tastes of the wealthy classes. A fish shaped *biberon* mounted in gold, German of the seventeenth century, is a delightful piece of fantasy which pleased the patrons of the day. The fondness for rock crystal recalls the superstition that this particular material would darken if a poisoned drink were poured into it so that they were favorite gifts for royalty in the days when poisoning was not unusual.

A nautilus cup, Dutch early seventeenth century, is one of a type often found in Dutch still-life paintings of that same century—most notably in the works of Willem Kalf. An engraved cocoanut cup mounted in silver made as a memorial for Cornelis de Bye who died in 1598, is an instance of how the bourgeoisie were engrossed by exotic objects from distant lands which they enriched with their finest materials and craftsmanship. A tall cup in silver and shaped like a Swiss officer was used in a guild and has an inscription bidding the one offered a drink to be welcome.

Several vessels exhibited have the added interest of being "association items." One is a tall tankard in jasper mounted in silver made for Sigismund I elected King of Poland in 1509. Another is a slender rock crystal covered cup presented in 1738 to Charles VI, Emperor of the Holy Roman Empire. A Russian *bratina* was made at the order of Elizabeth, autocrat of the Russians and daughter of Peter the Great, for presentation to a faithful subject.

When looking upon the simple cups or glasses of today one seldom thinks of the extraordinary history that such a useful, everyday utensil has had or of its present possibilities of development. However, with the growth of interest in the arts and crafts which has been witnessed in America within recent years we may before long see a transformation in this field and the establishment of a standard of craftsmanship comparable to that which was formerly lavished on such objects. Not only have some of our outstanding designers begun to apply structural principles to vessels of utilitarian purpose but numerous recognized artists are likewise devoting themselves to perfecting their forms. The next years should see a development of technical methods whose results may hold their own next to the accomplishments of the past which are so graphically set forth in this exhibition.

New Exhibitions of the Week

FORCEFUL PAINTING IN A TWENTY-FIFTH SHOW BY MARSDEN HARTLEY

EMPHATIC design, serious piety, and hauntingly arresting color are found in Marsden Hartley's most recent work at the Hudson Walker Gallery. This Yankee poet who paints the essence of his native Maine and the neighboring Nova Scotia, reveals in his figure pieces, here exhibited for the first time, his familiar ability for complete but concise statement. A *Nova Scotia Woman Churning* is black clad, in a red halo, while *Fisherman's Last Supper*, in memory of two drowned companions, discloses a modern artist capable of handling a religious theme without affectation. His studies of the Finnish colony, particularly *Finnish Yankee Sauna*, a choreographic arrangement of heavily outlined flesh against a mauve ground, show a hitherto unknown aspect of his art.

The landscapes and still-lives are, as usual, powerful. Often he employs exactly the same color for rocks, sky and wind-swept sea, giving an interpretative impression rather than an in any sense realistic rendering.

D. B.

LATEST WORK IN OIL OF A CELEBRATED GERMAN-AMERICAN, GROSZ

THE revelation of a new period sprung in full glory from the great brain of a living master—with the Guggenheim Foundation acquitting itself commendably as Vulcan—is an exciting event. If the hazy and only moderately malicious watercolors in Grosz's first showing of his American works a few years ago disappointed both those who looked for vitriol and those who sought aesthetic gratification, his present exhibition at the Walker Galleries will more than compensate his admirers.

The new departure—fully evidenced in his recent large retrospective in Chicago—is manifested in relatively objective painting with emphasis on oils. The opportunity to devote his entire time during

1937-38 to experimental study resulted in the perfection of a previously fine technique to a point where his expression in this medium will meet with few mechanical limitations. Not that the temporary abandonment of acid satire implies any ivory-towerism: a very recent blazing inferno, *A Piece of My World*, shows that his purely painterly activities have, if anything, enhanced his powers as a commentator. Indeed, the new Grosz style may not yet be mature: the paintings and the marvelously executed drawings wherein drapery is rendered with as much care and given as much vitality as a human face, may be practice pieces leading to something even more significant. Its future is perhaps suggested in the calm seriousness and the highly accomplished vigor of *Self-Portrait*, 1939.

Many of the still-lives are animated and attentive studies of female wearing apparel still warm from the body. They are not only lively, but humanly alive. Both psychologically and artistically, they have the same quality as the generously proportioned, vibrant nudes painted in warm pink impasto and limited by vermillion outlines.

This German has looked at New York City as few Americans do, and has fully appreciated the chance magic of the skyline from the harbor and the designed wonders of Central Park. In a series of paintings which were started around 1934, he has isolated aesthetically the beauties of Aladdin-land. The phenomenon of the quasi-Japanese haze of the park suddenly lifted to show incredible structures against a burning sunset is beautifully interpreted in a watercolor study. The earlier works in the back room, exemplary of the art for which Grosz was originally hailed, serve to clarify his recent progress. His next exhibition must be eagerly awaited.

D. B.

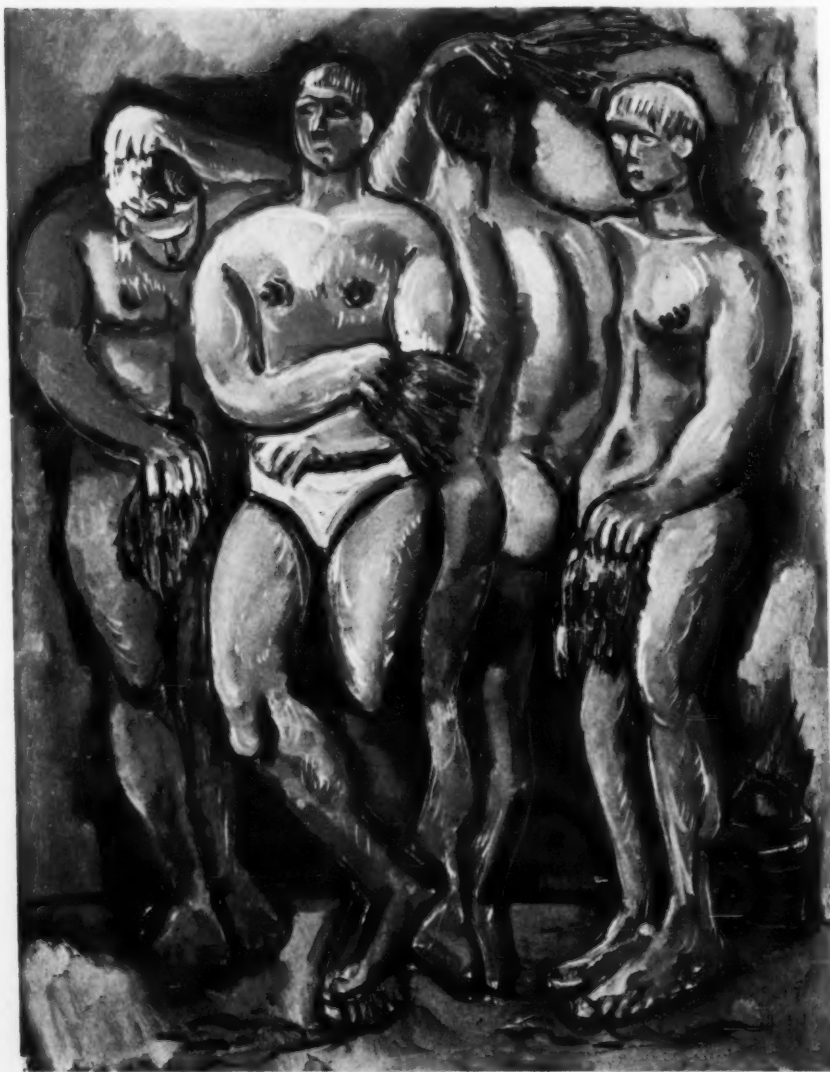
RHYTHMIC FORM IN FIGURE & LANDSCAPE PAINTINGS BY SCOTT

THIS year in his pastels and drawings at the Clayton Galleries William Scott introduces groups of figures, but his work shows the same basic interest in landscape as pattern that distinguished it in his last show two years ago. He sees the line of a mountain range, fold on fold, in rhythmic arrangement in several paintings, notably in *Shoshone Canyon*. No landscape lends itself more to his special viewpoint than that in the drawing *Old Bridge at Dinan*, the valley bisected by the huge, strong form of the bridge which sweeps in a majestic curve through the wooded landscape. Scott handles such material as this with admirable mastery. He has departed from it in several examples in this show. *Picnic in Canyon*, however, shows the same interweaving and twining of forms. Into its close-knit design people dance, eat, and play the accordion and guitar, completely integrated as parts of the whole. Again in *The Bathers* he groups his figures interestingly, and describes more fully the molding of their smooth, rounded bodies. His aesthetic consideration is here, as in all his work chiefly one of rhythmic composition, though color of more intensity and meaning distinguishes his recent paintings.

J. L.

LANDSCAPE ENERGETICALLY RENDERED BY B. J. O. NORDFELDT

B. J. O. NORDFELDT'S third show at the Lilienfeld Galleries reveals development toward simplification of form and intensity of color. The bold, effective brush stroke remains the artist's outstanding attribute, and as he simplifies, the force of the stroke adds to the strength of his impressions. The Delaware River affords him a landscape of variety, and he paints joyously the leafy woods beside it and the yellow, rolling fields adjacent. *Wild Cherry Trees* is one of the best composed of his canvases and Nordfeldt recalls, even in this country road, the vigorously conceived perspective of Vlaminck. His handling of the greys, blues and greens of spring is usually more successful than it is of the autumn colors, which are apt to be florid and confused in comparison. *New Hope*, in which the grey river has a satiny surface, is coloristically delightful, and shows the artist at his best from the standpoint of design. Two still-life studies of flowers are brilliant in color, *Dahlia* being crisply rendered as to textures. One feels throughout in Nordfeldt's work a sensitiveness to the quality of paint. If he shows occasionally a tendency toward the too bold feeling of posters, it is denied in



EXHIBITED AT THE HUDSON D. WALKER GALLERIES
HARTLEY'S NEW PHASE SHOWN IN "FINNISH YANKEE SAUNA"

such romantic moods as are apparent in *Blond Valley* and *Willows*, which have warmth of feeling as well as vigor. J. L.

ABSORBING PICTURES OF COMMONPLACE SUBJECTS: SID GOTCLIFFE

IN THE paintings by Sid Gotcliffe which are now on view at the Uptown Gallery the artist's immediate surroundings furnish him with material. He translates what he sees in terms of flat color which is especially effective in his studies of Manhattan such as *Northeast of 14th Street* and *West 12th Street*. In the latter painting he achieves an interesting perspective in a street whose wet surface shimmers with light.

More emotional are the reflections of his home. The still-life made up of the familiar items of infancy—the baby's shoes, his bottle and the inevitable carrots—is charmingly and sensitively described. Perhaps the outstanding painting in this show is the bleak interior of a kitchen entitled *One-Third of a Nation*. The coal range, an anachronism in New York, is stark and ugly, and yet in the artist's implication that it provides warmth as well as the facility for cooking there is the look of a friend. Gotcliffe's work reflects the outlook of an artist of sincerity, who draws meaning from simple things undisturbed as to their beauty or ugliness. J. L.

FIGURE PAINTINGS IN MANY STYLES BY FIFTEEN AMERICANS

FIFTEEN painters are represented in the Milch Galleries' current exhibition called "Figure Paintings by American Artists." They range in style from Gari Melchers' highly colored *Woman with Gold Earrings*, to Leon Kroll's self-contained *Patricia*, which possesses the substantial, thoughtful character that marks his later landscape paintings. Jerry Farnsworth's *Mary Ellen* is as fresh and spontaneous a portrait as there is in this show. Its color, predominantly green and blue, has intensity and expressiveness. *Wash Day* by Simka Simkovitch incorporates its figures into the design as a whole. The breeze which whips the clothesline, curls the dress of the figures too into rhythmic patterns. Edward Bruce contrives a surface so smooth in *William Friday* that not a stroke of the brush is visible. His characterization is interesting, though it is as rigid in its delineation of spiritual values as his technical skill is impeccable. Robert Philipp's *Letty* emphasizes the femininity of his subject. The model is not the familiar one whom Phillip paints with such devotion, but he manages to endow her with a similar personality. J. L.

"WUTHERING HEIGHTS" ILLUSTRATIONS & PANELS BY BALTHUS

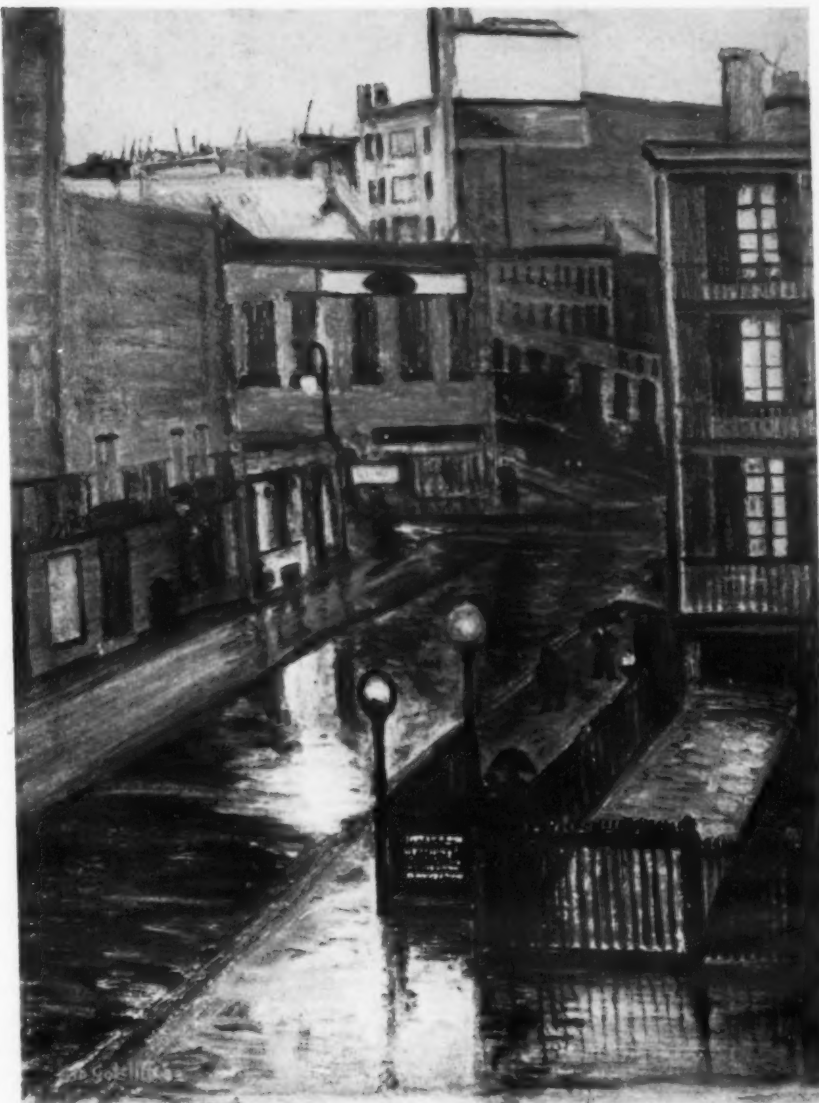
WITH all of the turbulent romanticism and violent emotionalism of the Gothic Revival, the crisp lines of Balthus' illustrations for Emily Brontë's *Wuthering Heights* have exactly caught the spirit of the novel, and one could wish to see what he, delineator *par excellence* of neurotic children, could do with Henry James' *Turn of the Screw*, or with the novels of Horace Walpole which inspired the Brontë story.

Together with the drawings, four of his paintings are exhibited at the Pierre Matisse Gallery. Two early studies, olive in tone but varied in color, reveal both intellectual and visual adeptness. More in the *Neue Sachlichkeit* manner is *Jeune Fille endormie*, penetrating in its suggestion, smooth in application, and symphonic in color combination and in the apposed diagonals of its composition.

A large panel, *La Montagne "Summer,"* the first of a series of four depicting the seasons, isolates the brilliance of summer sun on a mountain top, but the greens and blues are cold, the relationships of the figures to the landscape and to each other are labored and unconvincing, and the painting as a whole is heroic in size only. D. B.

GEOMETRIC & SEMI-ABSTRACT PAINTINGS BY HERMAN TRUNK

HERMAN TRUNK, who is showing a score of his paintings at the Grant Studios, enjoys the roundness and color of fruit which he paints in jewel-like colors that are clear and glowing. He



EXHIBITED AT THE UPTOWN GALLERY

"WEST 12TH STREET," SID GOTCLIFFE'S REALISTIC CITYSCAPE

likes still more to shatter them by the forms of plane geometry with a curiously mingled interest in reality and a complete rejection of it in favor of decorative composition. *Fruit on Aluminum Dish* is his most successful painting in this group, though equally characteristic is *Ruby Window*, a combination of geometrical pattern and transparent color through which one sees a carefully delineated landscape. Entirely arbitrary are the forms of *The Cup That Cheers*, but vividly realized is the whole effect of bottle, glasses, cigarettes, and the other details of a tray. One is at loss to understand his blatantly realistic incorporation of the Stars and Stripes into one or two canvases, and yet its very angularity and clarity of color is characteristic of the way he paints what he sees. *Trio*, a composition whose ingredients are a bunch of violets, a white gardenia and a pistol, is darker in its implication than most of Trunk's work which, in spite of its careful technique, is predominantly sunny and gay.

Among the paintings by the Society of Brooklyn Artists which hang separately, Wilborg Bjorck contributes two canvases, both strongly marked by his interest in pattern. Herbert Tschudy's *Traders* bears witness to this artist's talent for recreating the great skies and airy feeling of the Arizona landscape. The most interesting painting in this group appeared recently in the American Artists' Congress exhibition. It is Harry Hering's *Pay Day*, somber, rhythmic and restrained in feeling. J. L.

CHARLES AIKEN: MORE POEMS TO THE NEW ENGLAND COUNTRYSIDE

A WARM, sunny view of life as well as that aspect of nature are felt in the paintings by Charles Aiken which are on exhibition at the Fifteen Galleries. The earthy color of a plowed potato field, the shiny green leaves of lilacs, the lovely shape of magnolias and their delicately shaded color catch his eye, and he sets them down in a manner which makes one enjoy their own particular qualities. In this year's exhibition Aiken has departed from his usual subject to some extent in the painting of work horses more robustly presented than is this artist's wont. It is interesting to see him experi-

menting, but one returns to such paintings as *Lake Winnepesaukee*, with its bright green vegetation, its grey sky and delicate mauve water, and recognizes in its serenity the special contribution which Aiken has to make. J. L.

RETROSPECTIVE VIEW OF THE SCULPTURE OF DESPIAU

IN AN age when countless fine painters use their fluid medium for diverse expression, a few great sculptors maintain an astonishingly high standard in their less ductile art. Some of them, like Barlach and Epstein, employ a masterly technique to interpret a timely preoccupation with political and social history; others, like Lipchitz and Gargallo, experiment in new aesthetic presentations; still others—and of these Charles Despiau, whose work is now shown at the Buchholz Gallery, is a towering example—are concerned principally with those ageless basic aspects of the human figure which both underlie and transcend so many other sculptural concepts.

If in his work one finds affinities with other eras, it is in the fundamentals and not the superficialities. In essence, neither the human body nor the human psyche has changed, and if Thomas Mann can create a great modern novel from Biblical situations while remaining archaeologically correct, Despiau can be a part of the tradition of past epochs without losing his firm identity with the twentieth century.

This excellent exhibition contains specimens, many already familiar, dating from 1904 to 1938. Development in the evolutionary sense is not obvious: there is never much stylization, and an economy in the modeling and detail, a delicate emphasis on mass and biotics, and a quiet vitality characterize all of them.

A series of piquant early heads includes the quattrocenquesque *Paulette* which first attracted the attention of Rodin to the young Despiau. The pert nose and mouth—off axis—and the able massing of the profile, give inherent strength to this small masterpiece. Other heads, with them the satyr mask, *Self Portrait* of 1912, are accomplished sculptural statements which should not be limited by the slightly unsavory implications of the term "portrait."

Versions, large and small, of *L'Adolescente* (1928) a young figure, spare without being attenuated, and delicate but not precious, contrast with the most recent bronze, *Assia* (reproduced in *The ART NEWS* for February 11), mature, rounded, and complete in pattern from all points of view.

Other aspects are seen in the closed unity of *Athlete Resting*, in the charmingly pictorial and impressionistic relief, *Leda* (1917), and in the collection of perceptive drawings which enrich the show. D. B.

BRIGHT COLOR AND FLAT PATTERN IN THE WORK OF JO CAIN

WITH a fresh sort of primitivism in a very high key, Jo Cain's paintings enliven the walls at the Boyer Galleries. The canvases of rural and urban subjects are divided into clearly outlined, geometrical areas of flat, bright color built up into interestingly diversified patterns. It has been observed that he has learned a great deal from the children whom he teaches. Indeed, he is able to combine a naïve spontaneity with sound technique in the creation of pictures which can be enjoyed for their purely visual schemes and have, in addition, the interest of strongly felt subject matter.

In a quiet different manner are the early drawings from his Parisian student days. Really fine in line and sensitive in a feeling for the texture of landscapes, they show that his present style is a conscious limitation of his expression and give promise of a varied future. D. B.

ROUNDAABOUT THE GALLERIES: NINE NEW EXHIBITIONS

SINCE many of our younger artists still get their artistic mother's milk from the Louvre, it is a refreshing change to find one who turned aside from the Impressionist's garret space to be weaned on the French salons of the floor below. Really eighteenth century in flavor are the paintings which John Koch exhibits at the Kraushaar Galleries. A charming tribute, *Portrait of my Wife* is of the Watteau-Fragonard tradition not only in facial type, but in the loose painting with generous brushing of rose madder. Nor does he restrict himself to the Rococo: the style of the Empire, less suited to him, asserts itself with cold light, prominent columns, and heroically clad figures in *Masquerade*. In *East River* he comes home to New York, bringing with him a silver aura and a great deal of painterly ability. Other intimate pictures disclose an accomplished artist who is able to weld what he has learned with his original creative instincts.

AMONG the bronzes, pottery and jade at Tonying, the layman will be struck by a number of pieces which are now on view. The sacrificial vessel of the Shang dynasty belongs to the type whose surface is almost flat, the small, elegant pattern incised in a manner which recalls wood carving, and probably derives from it as a source. The evolution of style during the Chou dynasty is seen in the bronze *yi*, whose magnificent shape is of greater interest than its decoration. Saddle ornaments in the form of birds, and a group of T'ang pottery glazed figures of musicians and dancers bring the sense of intimacy of small scale objects lacking in the monumental bronzes. One feels nearer to them, though actually in time they are more remote than the superb examples of Sung pottery. Of these the Ting Yao bowl with its milky white glaze is one of the finest.



EXHIBITED AT THE BUCHHOLZ GALLERY
A BRILLIANT CHILD'S PORTRAIT BY DESPIAU: "PAULETTE"

CHARLES CAGLE uses various nineteenth century French idioms to his own ends with strength of conviction and of palette. He depicts the American scene in terms of clean color and fresh vitality. His paintings at Ferargil include sound landscapes, effective portraits, faithful flower pictures, and delicately painted nudes. Perhaps only his most ambitious canvas falls short of its mark: *Vermont Table*, a large still-life of garden products, is too crowded, a bit too warm in color, and not sufficiently varied in textural interest. His fine drawings of nudes are well done in a good, flowing line.

At the same gallery the floral and foliate "Spatter Prints" of Anna Gilman Hill are charmingly decorative, interesting in tone, and ingratiatingly unpretentious.

RUSSIAN and Copenhagen china dolls are used in the still-lives by Lucille Sylvester at the Hammer Galleries to convey her message. The theme *Wine, Woman and Song*, for instance, is interpreted by a porcelain figurine, a sheet of music and a bottle. Miss Sylvester is a skilful painter who emphasizes the fine textures of her subject in agreeable color combinations. Sixteen of the paintings of this young Russian artist are here on view, and include a portrait

(Continued on page 20)

Watercolor Biennial: Brooklyn Celebrates An American Idiom

BY ROSAMUND FROST

THE rising star of watercolor, so unfailingly commented on in reports of every important group event of the past few years, is certainly one of the main characteristics of American painting today. That the tendency is peculiar to this country and not merely to the day and that Europe still prefers to "dabble" in oils is well demonstrated at the Tenth Watercolor Biennial which is being held at the Brooklyn Museum where the contrast between native and foreign sections is astonishing. In common with the "peephole" technique of novel writing and the sorted, sifted information to be gleaned from condensed magazine literature, its unspoken implications are easily recognizable to a public both curious and impatient, superficial and yet endowed with immediate intuition and understanding. Like the sketch the watercolor often promises more than the artist can ever fulfill; it is a brilliant essay if an incomplete work of art. From the fact that it comes naturally to us one need not infer that it is easy, for its wide adoption has imposed the highest technical standards upon its practitioners who, for their part, are recruited among the most successful oil painters of the country.

The main section of the Brooklyn event is given over to Americans and an excellent showing they make. By contrast the English would appear to regard watercolor as a pleasant accomplishment, the French as the preliminary process to more serious undertakings and the Swiss as a purely fanciful hobby unrelated to visual impression or experience. Of the old friends who greet us on the walls of the gallery a few are disappointing, many have surpassed their average accomplishment and several have apparently reserved their best efforts for the occasion. Such, for instance, are two excellent papers of Adolf Dehn whose cabaret girls project their glamor well beyond the footlights. Dehn has run his washes with casual ease onto the flame-like green and orange headdresses with that familiar wavering line which, unlike Benton's, has never become stereotyped. One would like to plunge into the salty freshness of his *Sea and Rocks*, all misty and dripping, in which the artist varies his technique with a Marin-like brushstroke, tempered, however, with observation in-



EXHIBITED AT THE BROOKLYN MUSEUM

"THE EXILED," A WATERCOLOR BY JACOB GETLAR SMITH

stead of egocentricity. The two Reginald Marshes are likewise at the top of the list, *Dock End* in particular with its drab, slouching figures looking across the water at the mystery and promise which the towers of Manhattan will always hold. These two New York views are so real, so objective that one turns unwillingly from them to George Grosz's murky, disparaging *Landscape, Central Park* which can only speak—and none too clearly at that—of the painter's personal conflicts.

The disappointment engendered by the Burchfields, remarkable solely for their ostentatious size and prominent position, is compensated for by two watercolors by Hopper who, for once abandoning the enigmatical, solitary façade, has produced landscapes of unwonted animation and interest. One is also grateful for the Fienes, not only for their rarity in New York but because this artist so successfully captures the dark, brooding atmosphere of the Adirondacks under heavy clouds. A particularly delightful work is Klonis' *Harbor Scene* in which a regular Morse code of dots and dashes combined with triangular sails is arranged on the heavy-grained paper with the crystalline freshness of a Feininger. No show of this general type is complete without a strophe from the rustic muse of Eilshemus whose watercolors, though shallow in tone, are no less poetic in spirit than his oils. Still another successful view of nature is Georges Schreiber's *Storm Over Kansas* which has color and sweep and in which the silky texture of Japanese paper has been cleverly utilized in the blending of washes and the blurring of outline.

As is to be expected figure pieces are distinctly in the minority. There are, nevertheless, Jon Corbino's suggestive, though academic chart of a spinal column and posterior, Andrée Ruellan's proficient and delightful *Checker Players* and Jacob Getlar

(Continued on page 24)



EXHIBITED AT THE BROOKLYN MUSEUM

"STORM OVER KANSAS," A STUDY WITH COLOR AND ATMOSPHERE BY GEORGES SCHREIBER

ART THROUGHOUT AMERICA

CLEVELAND: EARLY ILLUSTRATED INDIAN MS FOR THE MUSEUM

A TWELFTH century Nepalese manuscript of extreme rarity which, in addition to its decorative and coloristic richness, has the distinction of being the earliest example of its kind in this country has recently been acquired by the Cleveland Museum of Art. This manuscript is none other than the *Astasahasrika Prajnaparamita* or *Book of Transcendental Wisdom* which is one of the theological classics of the Mahayana sect of Buddhism. It consists of one hundred and eighty leaves, five embellished with miniatures, and of two cover boards painted inside and out with figures of deities which, as technical descendants of the great Indian tradition, have a definite relation to the frescoes of Ajanta. From a reference in the Sanskrit text, six lines of which appear on every side, it has been possible to date the book in the year 1110 A.D.

The drawing of the illustrations is of a very exceptional quality, being both sufficiently abstract and formalized to convey the spiritual significance of the figures and at the same time having a lively grace which is borne out by the brilliant color scheme, rich costumes and gorgeous crowns of the Bodhisattvas. The Goddess Prajnaparamita, from which the book takes its title, like several others is shown in the attitude and attire of a Bodhisattva, her hands in symbolical gestures. The handsome design of the borders and mandorlas in which the figures are placed contributes to the decorative effect of these illustrations which are complemented by the abstract beauty of the calligraphy in the accompanying text.

SEATTLE: ANNUAL OF PRINTS

AGAIN, and for the eleventh consecutive year, the Northwest Printmakers' organization sponsors an annual exhibition at the Seattle Art Museum—not as the name suggests, an exhibition limited to artists of this region, but rather a showing national in its scope, and including for comparative purposes a sprinkling of foreign prints as well.

Purchase prize awards this year went largely to regional artists, there being no European among the winning printmakers for the first time in a number of years. Northwest artists honored include William Gamble of Seattle, for *On Mount Shuksan*, a block print, Helen Loggie for an etching of trees of superb craftsmanship, *Unk and Es*, Ruth Penington, Seattle, for *Still-Life*, an abstraction in color block process, and Mildred Read, Seattle, for *The Hill Above 7th*, a block print.

In Gordon Grant's litho of fishermen in a boat surrounded by seagulls, is found an excellent, if uninspired, sense of illustration. Edith Newton's print of an interior is in the familiar contemporary American litho style, well and carefully drawn, with the peculiar lilt to the objects, such as a stove, its pipe and pieces of furniture, that gives the work a certain strange animation.

Two color prints stand out well in the entire exhibition. *At the Market Gates*, by Leon Underwood, of London; and *The Frolic*, by Anders Aldrin, of Los Angeles, the former a large, semi-abstract print of a group of nudes with baskets of fruit on their heads, very charming in color. While mentioning color prints, Eleanor Honniefort's *Prelude* likewise deserves comment. The most original contribution is probably that of Julius Twohy, a Ute Indian who combines a knowledge of contemporary litho style with the restrained, two-dimensional beauty of line characteristic of native American

Indian art. A wide panorama of Indian camp tepees, horses and people, it alternates between an abstract design and clear realism.

Of remarkable quality in general, the exhibition as a whole fulfills its double purpose of bringing to the city a competitive print exhibition of the highest standards as well as enabling native artists to compare their work with that of noted international printmakers—ends which in the past decade have established the Seattle exhibition as one of the important print annuals of America.

INDIANAPOLIS: THIRTY-SECOND SHOWING OF REGIONAL ARTISTS

THE thirty-second annual exhibition of the work of Indiana artists and craftsmen is a current March feature at John Herron Art Museum. This is invariably an event of great interest in the Hoosier state, being the only competitive exhibition held during the year at the Museum. This year a total of some seven hundred pieces

of work were submitted out of which two hundred and six items were accepted for exhibit.

The \$150 prize given annually by the Art Association of Indianapolis was awarded to Harold McWhinny of Richmond for a winter landscape, *Red Barn*, a snow scene with farm animals. McWhinny, who is now teaching in Eaton, has already been the recipient of several group show awards.

Joe H. Cox, a young artist who graduated only a year ago from John Herron Art School, was awarded the J. I. Holcomb prize of \$100 which has been given annually since 1915 for "a painting of special excellence." His picture is *Viaduct*, a city street scene soundly painted and solidly composed.

A watercolor prize went to Edmund Schildknecht, teacher of art at Technical High School, Indianapolis for a landscape, *Their House of Straw*, showing a sunny pig-lot, while Mrs. Mahlon Bayley Payne of Indianapolis won first prize for sculpture, for an exceptionally able animal group—a mother cat and her

kitten—executed from Vermont marble in a dark blue-grey color. Second sculpture prize went to E. H. Daniels, Indianapolis, for a massive portrait-bust, *Stevedore*, cast in plaster and bronzed a golden brown. These awards were supplemented by numerous honorable mentions.

Although the Indiana artists who have contributed to this show have roamed far and wide for their selection of material, still there is apparent a wholesome quality of freshness and sincerity which contrasts with the more sophisticated, satiric note prevalent in exhibitions in other sections of the country. There are almost no propaganda pictures, very little social satire, rather an acceptance of society as it exists. The paintings offer a blend of landscape, figure compositions and still-life with wide variety of treatment.

NEW YORK: METROPOLITAN SCULPTURES REATTRIBUTED; A COSTUME SHOW

THE cult for architectural purity which resulted in the despoiling of many a mediaeval monument of its statues, altars and tombs is an error as frequently encountered among restorations of the past century as the over-zealous addition of hypothetical architectural details bearing the imprint and character of their time only. In an effort to obliterate what was considered the "bad taste of the seven-



RECENTLY ACQUIRED BY THE CLEVELAND MUSEUM OF ART
"THE GODDESS PRAJNAPARAMITA," FROM A XII CENTURY MS

teenth and eighteenth centuries" many irreplaceable monuments, such as the statues from the Siena Cathedral now in Brompton Oratory, were ruthlessly dispensed with at this time. An even more notable example are the two nearly life-size bronze figures of saints which passed in 1934 from the Thomas Fortune Ryan Collection into the safekeeping of the Metropolitan Museum. The figures were recently identified in a scholarly study by Ulrich Middeldorf of the University of Chicago as masterworks of the Sienese sculptor Fulvio Signorini and were published by him in the *Bullettino Senese di Storia Patria*.

These works, probably executed during the first years of the seventeenth century and abundantly alluded to in the literature of the time, were described in detail by writers in 1784 and in 1835 who identified the subjects as St. Bernard and St. Catherine. They were last noted *in situ* in an inventory of church objects made in 1863 and were probably taken down between 1883 and 1894 during the course of extensive restorations. Of their sale and removal to America we know nothing, the figures again appearing in the Ryan Collection at which time they were attributed to the Spaniard Alonzo Caño. Mr. Middeldorf's identification is of major interest in view of the comparative rarity of Signorini's work and for the fact that,



EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

FULVIO SIGNORINI: "ST. BERNARD" AND "ST. CATHERINE OF SIENA"
EARLY XVII CENTURY (ORIGINALLY ATTRIBUTED TO THE XV CENTURY)

after his great Christ of the Piccolomini Library, they probably constitute his most important sculptural work.

The Metropolitan's current exhibition consists of a magnificent collection of Edwardian and Victorian dresses ranging in date from 1837 to directly before the War. Though the majority of these come from the Museum's own rich costume collection which is so extensive that it rarely can be exhibited in its entirety, the Museum of the City of New York, the Brooklyn Museum and various private lenders have also coöperated in making the display as complete as possible. Particularly notable items are a red silk moiré visiting dress, the earliest in the collection, a pale grey-blue satin and moiré striped wedding dress embellished with braid made in England in 1847, an American ball dress of blue taffeta

of about 1863, its bell-shaped, flounced skirt decorated with a superb cut out pattern in black velvet, a Worth ball dress of the 1880's and the famous "peacock dress" worn by Viscountess Curzon as Vicereine of India in 1903.

The exhibition is felt to be a particularly timely one in view of the interest in Victorian and Edwardian customs and history which has been stimulated during the past few years by the large number of writings which have appeared on the subject.



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LENT BY MISS MABEL CHOATE TO THE DURAND-RUEL GALLERIES

"BUST DE COCO," ONE OF THE RARE BRONZES BY RENOIR

The Portraiture of Renoir

(Continued from page 12)

of *Claude peignant* and *Coco écrivain*, with the development of four years clearly visible in artist and sitter.

As the child portraits become gradually impersonal poems to childhood as well as family likenesses, so the lyric woman's portraits of the last years attain a similar Olympian height—*Léontine lisant* of 1909 and *Mme. Joseph Durand-Ruel*, with its daring violet, of 1911 are the final expressions of the most penetrating and yet the most restrained painter of women in the history of art. Rarer but none the less attractive as a pure portrait is the tribute to age of a septuagenarian artist, his portrait of his friend and counsellor, M. Paul Durand-Ruel, with the sympathetic ring of a late Rembrandt portrait of an old man.

Pâtre au repos of 1911, the last work in the exhibition, is, like the two dance pictures, last of all a portrait, though the subject is readily identified as the adolescent Thurneysen, son of Renoir's Munich friend. Like the great dance panels of thirty years before, this is primarily a song of life, perhaps just a little more wonderful here because a great master recalls his youth with the fervor and temperament only nostalgic remembrance can bring forth. With its unforgettable vibrant harmonies of reds and blues that make one think instantly of the last great allegories of the aging Titian, this is probably as much a self-portrait of the boy Renoir sixty years afterward as of Thurneysen who happened to be the model. As a picture which must ultimately be regarded as the first strophe of Renoir's swan song, it is a fitting ending to this exhibition of his extraordinary gift of human perception.

New Exhibitions of the Week

(Continued from page 16)

and some landscapes as well as still-life. Her very realistic style is best adapted to the last, for hers is preëminently a surface characterization.

YOUNG painters, most of whom have not shown before, contribute to the Tricker Galleries' current show called "Eight Contemporaries." Of them, the most interesting work is by Stephen Leeman, Marian Eddy and C. Clark Work. *After Work* by Leeman concerns itself with the contrasting qualities of the glass of a pair of spectacles and that of a graceful green decanter. *Peekskill Cut* by



"GIORGIANA,
DUCHESS OF
DEVONSHIRE,"
MINIATURE
BY ANDREW
PLIMER, 1786

EXHIBITED AT THE SNYDERMAN GALLERY

Marian Eddy is chiefly a study in pattern. Trees which border the fields on a hillside emphasize a design conforming to the rolling contour of the land. Clark Work's painting *Houseboat on the Harlem* is seen from an interesting angle, and it creates a delightful atmosphere in the description of the breezy little deck and the reflections of the boat in the still water of a river whose associations are not often romantic.

MINIATURES, precious not only because of their intrinsic value but also because they are cherished for their personal associations, make an exhibition at the Snyderman Gallery which is unusual. English examples of the seventeenth and eighteenth centuries confirm one's feeling that the best miniaturists really vied with the great portrait painters of the period such as Gainsborough, Romney and Reynolds. Especially in such work as Andrew Plimer's *Duchess of Devonshire* can one compare one of the favorite subjects of the period, made famous by more than one of the portraitists, and lauded for her beauty by contemporary writers such as Walpole.

John Smart's *William Henry West Betty* is one of the finest examples in this exhibition. Smart, who was an outstanding miniature painter of the eighteenth century, achieves nobility in this characterization of the prodigy of the English theater, who was called "Young Roscius." The extreme delicacy of features is charmingly set forth, the modeling fine, and the exquisite pale tints sensitively harmonized. Modern miniature painters, with their emphasis upon the technical side of this work, rarely capture the real spirit of their subjects to the extent that may be seen again and again in this group.

THREE watercolorists at the Studio Guild succeed in their various styles in the achievement of fresh, spontaneous work. Of them Arthur K. D. Healy shows the widest range and diversity of approach whether it is Vermont or Bermuda which he paints. Sensitive to different types of architecture, his suggestive stroke describes in *Mansard* a familiar and not ungraceful form. *Tower, St. Peter's* is bright and sunny, its nice calculation of shadows a part of the instinctively tasteful design. Sara Bard's group shows an interest in architecture too, but hers is confined to the small and unpretentious houses of small towns by the sea. Flashes of blue water are introduced into the background, which emphasizes the forms of the land rather than its vegetation. She achieves textural interest in her differentiation between the wood boards and bricks of which these little buildings are made. Alice Tilden's broad, fluid washes characterize her views of Rockport and one or two made on the Continent. Hers is a more traditional style of watercolor. The flower study, *Begonia*, is firmer in its composition than the landscapes shown here, and is the most interesting in its color.

SOMETHING about the leisurely life and the rarefied atmosphere west of the Rockies may be responsible for the large, smoothly rendered, suggestive flower paintings by women artists in that region. Although Henrietta Shore, now exhibiting at the Georgette

(Continued on page 24)

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COMING AUCTIONS*Herzog Paintings, Tapestries & Furnishings*

ART property belonging to the Estate of the late Mrs. Edward M. Herzog will be dispersed at public sale at the Herzog residence, 22 East 73 Street, under management of the Parke-Bernet Galleries, Inc., March 29 morning and afternoon and morning of March 30. The French furniture, paintings, tapestries, decorations, and books from the library which comprise the sale will be on exhibition at the residence March 27 and 28.

The furniture is in the style of the French eighteenth century and includes occasional tables, commodes, and writing desks beautifully inlaid with marquetry and a suite of four chairs and settee covered in eighteenth century Aubusson tapestry. The most notable of the paintings in the collection are Venetian scenes by Francesco Guardi and Ziem, *Woods near Fontainebleau* by Diaz de la Peña, and *The Hammock* by Boldini. Further items in the collection are a watercolor by J. H. Fragonard, a pair of rural scenes by Jean Huet animated by figures of youthful shepherds and their flocks, and a signed charcoal drawing by J. F. Millet. Other paintings are by Rousseau, Berne-Bellecour, Verboeckhoven and Brouwer.

The collection includes an important group of tapestries. The Brussels tapestry in the dining room, woven about 1720, bears the



HERZOG SALE: PARKE-BERNET GALLERIES

"ENFANTS JOUANT," A LOUIS XVI AUBUSSON TAPESTRY

signature of Pieter van der Hecke. The subject is after Jan van Orley and depicts *Kermesse: Boors Feasting and Dancing*. A rare Louis XVI Aubusson depicts children at play in a meadow, beneath a festoon of flowers pendant from a sun in splendor, the emblem of Louis XVI; the extremely unusual border is woven with garlanded medallions of doves, vignettes of wine and fruit, and a trophy symbolizing Pleasure. Another charming Aubusson tapestry in the sale is one of a series of *Pastoral Pleasures* woven between 1750 and 1770; it depicts a lady and her lover who rests after game-hunting, while a page stands nearby with a white horse. A fine Brussels (or Lille) tapestry of about 1700 depicts a formal Italian garden with fountain, grotto, flowering plants, and a peacock.

The variety of other art property in the sale includes Oriental carpets and rugs, porcelains, glass, silver, bronzes, carved ivories, French engravings and English mezzotints. The library includes sets of the works of eminent English and American authors, memoirs, biographies and books on art.

Isham et al. Americana, Paintings, Silver

ENGLISH and American eighteenth century furniture with a complement of fine old silver and other art property, belonging to Lincoln Isham of Dorset, Vt., Mrs. Thomas R. Farrell and re-



ISHAM ET AL. SALE: PARKE-BERNET GALLERIES

QUEEN ANNE WALNUT LOVE SEAT IN BRUSSELS TAPESTRY

moved from her Long Island home, Miss Emily Frances Hooper of Gedney Farms, N. Y., and other owners, will be dispersed at public sale at the Parke-Bernet Galleries, Inc., the afternoons of March 31 and April 1, following exhibition there daily from March 25.

The two hundred catalogue lots of English and American eighteenth century furniture provide a variety of items in carved mahogany, maple, and cherry. Among these, there are Chippendale and Heppelwhite mahogany card tables, a curly maple bonnet-top chest-on-chest and pine corner cupboards, a Heppelwhite mahogany sideboard of Baltimore or Philadelphia origin, several fine mahogany secretary bookcases, various mirrors and desks, chairs of several types, a long sawbuck table in mellow honey-colored pine, a Sheraton mahogany two-part pedestal dining table and a George III example in three parts and on twelve molded square legs. A small group of French furniture is also present. Fine Georgian silver and two early American porringers, one by Elias Pelletreau of Southampton, Long Island, and the other by Saunders Pitman of Providence are also of note.

The paintings of the collection are varied, comprising portraits, landscapes and marines of the American and other schools. An interesting portrait by the American painter Washington Allston (1779-1843) is of Mary Carroll Caton, wearing white gown with ruff, white lace shawl, and a turban over her curls. Another of the American school depicts Captain John Sloat, who was killed in the Revolutionary War, shown in a gold-braided blue uniform with white vest and a powdered tie-wig. A pair of landscapes by the Italian painter Zuccarelli show mountainous landscapes with ruins and barefooted peasants.

The collection further includes a considerable group of American and other glass, porcelain, and decorative objects. The attractive group of early American hooked rugs with characteristic floral designs in warm colors offset a group of Oriental weaves.

Noah et al. Furniture & Decorations

ON THE afternoons of March 31 and April 1 the American Art Association-Anderson Galleries, Inc. (N. Y. C.) will sell by auction the stock of Kirkham & Hall, Inc., New York City, in liquidation, together with property collected by the late Andrew H. Noah of Akron, Ohio, and property of other owners. Comprising English furniture, Georgian silver and Sheffield plate, tapestries, rugs, glass, porcelain, paintings, and Oriental objects of art, the collection will be on exhibition from March 25 until the time of sale.

Many attractive and desirable pieces are to be found in the English seventeenth, eighteenth, and nineteenth century furniture, which embraces a variety of styles in mahogany, walnut, rosewood, pine, satinwood, and oak. Of particular note are a Chippendale mahogany eighteenth century block-front bookcase; a finely proportioned small Sheraton inlaid mahogany tambour writing desk, circa 1700; a late eighteenth century Georgian mahogany secretary bookcase having cornice carved with dentils and pendent swags; and a set of twelve Regency mahogany dining chairs, circa 1810. Also of interest are two early eighteenth century Grinling Gibbons limewood carvings, a Georgian carved pine mantel, and, among the clocks, an eighteenth century "Act of Parliament" lacquered example.

An outstanding feature of the sale, in a small group of sixteenth and seventeenth century tapestries, is an important Brussels Renais-

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NOAH ET AL. SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
 XVI CENTURY TAPESTRY FROM "THE HISTORY OF CYRUS"

sance example of the late sixteenth century. From the *History of Cyrus the Great*, the scene depicts Queen Tomyris of the Massegetae, surrounded by her generals and soldiers, with encampments and a battle scene in the background. The important border is woven in the upper part with birds, fruits, and swags; the sides with landscapes, monkeys, fowl, and dogs; and the lower part with figures, flowers, fish, and mermen. The whole is depicted in brilliant colors, and the tapestry bears the monogram AETS.

An armorial Lowestoft part dinner service, and other matching plate, all circa 1700, form a notable group among the porcelains.

Watercolor Biennial: Brooklyn Celebrates

(Continued from page 17)

Smith's solid if illustrational *The Exiled* in warm caramel tones. Interesting mainly as technical curiosities are the fine hair line shadows that trail from the pointed brush of Zoltan Sepeshy and the dark borders that ring the color areas of Schnakenberg's *River Path* which at a distance gives the effect of an old fashioned hand colored print. John Whorf's experiments with utterly unrelated textures, producing a strange stereopticon effect in the men's heads against *Shimmering Water*, go still further and are in decidedly bad taste. One also regrets that so able a watercolorist as Millard Sheets in *Desert Dance* should be seduced by the bogus mysticism which has won devotees to California's esoteric religious cults.

Though most are seen at their best in watercolor, the underlying dullness of Paul Sample's work is demonstrated in *Between Classes* in which he must forego the glossy and much-admired technique so assiduously cultivated in his oils. Similarly one misses the rich impasto of Burliuk whose little comic strip figures seem singularly thin and unimaginative in *Marine Souvenir*. Though the dangers of overstatement, so temptingly easy in this medium have, on the whole been successfully skirted, there is a certain alarming lushness about Zorach, O'Hara and Wyeth, among others. But on the whole in this international gathering we may rightly be proud of our American watercolorists who have so quietly but decisively stepped in and made this medium their own.

New Exhibitions of the Week

(Continued from page 21)

Passedoit Gallery, makes her abode in Carmel-by-the-Sea instead of Taos, the link with O'Keeffe exists even if it does not explain every aspect of her work. In addition to the over-perfect flora to which she sometimes juxtaposes fanciful birds, there are effectively composed animal studies.

ONE often hears fellow tourists on trips to spots of scenic renown bemoan the fact that they are not artists, that they are unequipped with paint, canvas, and the ability to set down for posterity the visual ecstasy of the moment. Gustave Wiegand and Francis Dixon, well trained in the American academic tradition, who exhibit jointly at the Barbizon-Plaza—and who paint almost indistinguishably—seem usually to have been so equipped.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8	Art Young: Cartoons	to April 15
Ackermann, 50 E. 57	XVIII Century Flower Paintings	to Mar. 31
American Academy, 633 W. 155	Platt Memorial Show	to April 30
American-Anderson, 30 E. 57	Albert Smith: Paintings	March 28-April 8
American Artists School, 131 W. 14	Ross: Paintings	March 27-April 15
American Place, 509 Madison	Georgia O'Keeffe: Paintings	to Mar. 31
American Woman's, 353 W. 57	Flower Paintings	to April 2
Arden, 460 Park	Richmond Barthé: Sculpture	to Mar. 25
Argent, 42 W. 57	Gaylor; Munn; Paxson: Paintings	March 27-April 8
Arista, 30 Lexington	James Brockway: Paintings	to Mar. 31
Artists, 33 W. 8	Boris Margo: Paintings	to April 3
Art Students League, W. 57	Prints by Members	to April 1
Babcock, 38 E. 57	XIX Century Americans: Paintings	to Mar. 31
Barbizon-Plaza, 101 W. 58	G. Wiegand; F. Dixon: Paintings	to April 10
Bignou, 32 E. 57	Lurcat: Gouaches	March 28-April 15
Boyer, 60 E. 57	Jo Cain: Paintings	to April 1
Brooklyn Museum	International Exhibition: Watercolors	to April 30
Buchholz, 32 E. 57	Despiau: Sculpture, Drawings	to April 15
Clayton, 20 E. 58	William J. Scott: Paintings	to April 15
Contemporary Arts, 38 W. 57	Maurice Sievan: Paintings	to April 1
Decorators Club, 745 Fifth	Rooms for Summer Living	to Mar. 31
Delphic, 44 W. 56	A. Tobias; Bendelari: Paintings	to April 1
Downtown, 113 W. 13	William Steig: Sculpture	March 28-April 15
Durand-Ruel, 12 E. 57	Renoir: Portraits	March 29-April 15
Eighth St., 52 W. 8	Griffin Driscoll: Paintings	March 26-April 8
Federal, 225 W. 57	Index of American Design	to Mar. 31
Ferargil, 63 W. 57	Avon School: Photographs	March 27-April 1
Fifteen, 37 W. 57	Charles Aiken: Paintings	to April 1
French Art, 51 E. 57	Modern French Paintings	to April 1
Freund, 50 E. 57	American Primitive Portraits, Landscapes	to April 15
Grand Central, 15 Vanderbilt	Frederick Frieseke: Paintings	to April 5
Grand Central, 1 E. 51	Members: Paintings, Sculpture	to April 1
Grand Central Palace	Independents: Paintings, Sculpture	March 29-April 19
Grant, 175 Macdougall	H. Trunk; Brooklyn Artists: Paintings	to Mar. 27
Hammer, 682 Fifth	Lucille Sylvester: Paintings	to April 1
Harlow, 620 Fifth	Carl Rungius: Paintings	to April 1
Harriman, 63 E. 57	William Doriani: Paintings	to April 1
Kennedy, 785 Fifth	Courtney Brandreth: Paintings	to April 1
Keppel, 71 E. 57	Color Sporting Prints	to Mar. 31
Knoedler, 14 E. 57	15th, 16th Century Prints	to April 1
Kraushaar, 730 Fifth	American Paintings	to April 1
John Levy, 11 E. 57	Barbizon School Paintings	to Mar. 31
Julien Levy, 15 E. 57	Salvador Dali: Paintings	to April 17
Junior League, 221 E. 71	Mary B. R. Washburne: Paintings	to Mar. 30
Lilienfeld, 21 E. 57	B. J. O. Nordfeldt: Paintings	to April 8
Macbeth, 11 E. 57	Jay Connaway: Paintings	to April 3
Macdowell, 166 E. 73	Radenkovitch: Paintings	to Mar. 31
Matisse, 51 E. 57	Balthus: Paintings, Drawings	to April 8
Mayer, 41 E. 57	Baldrige: Woodblocks, Drypoints	to April 1
Mercury, 4 E. 8	Group Show: Paintings	to Mar. 26
Metropolitan Museum	Victorian and Edwardian Dress	to April 23
	American Pewter	to April 16
Midtown, 605 Madison	Doris Rosenthal: Paintings	March 27-April 15
Milch, 108 W. 57	American Figure Paintings	to Mar. 31
Montross, 785 Fifth	Revington Arthur: Paintings	March 27-April 8
Morgan, 37 W. 57	Olive Leonhardt: Paintings	March 27-April 15
Morton, 130 W. 57	Alma White: Paintings	March 27-April 15
Municipal, 3 E. 67	N. Y. Artists: Paintings, Sculpture	to April 9
National Arts, 15 Gramercy	Flower Paintings	to April 1
Newhouse, 5 E. 57	Maxo Vanka: Paintings	to April 1
New School, 66 W. 12	Elia Elisofson: Photographs	March 27-April 8
Newton, 11 E. 57	de Cañedo: Paintings	to April 1
N. Y. C. Museum	History of the Crystal Palace	to Sept. 1
N. Y. Public Library	Cadwallader Washburn: Prints	to May 1
Nierendorf, 18 E. 57	Nature Forms in Art: Paintings	to April 18
Parish-Watson, 44 E. 57	Wm. Randolph Hearst Collection	to April 1
Passedoit, 121 E. 57	Henrietta Shore: Paintings	to April 1
Pen & Brush, 16 E. 10	Group Show: Paintings	to April 1
Perls, 32 E. 58	Picasso before 1910: Paintings	March 27-April 29
Rehn, 683 Fifth	Peggy Bacon; Raphael Soyer: Paintings	March 27-April 29
Reinhardt, 730 Fifth	Frederick C. Shady: Paintings	March 27-April 15
Riverside, 310 Riverside	Abstract Artists: Paintings, Sculpture	to Mar. 26
Russell Sage, 130 E. 22	WPA: Paintings, Sculpture	March 27-April 21
Salmagundi, 47 Fifth	Annual Water Color Exhibition	to April 1
Schaeffer, 61 E. 57	Old Masters	to April 1
Schneider-Gabriel, 71 E. 57	Diminutive Paintings	to April 8
Smith College Club, New Weston	Annual Exhibition: Paintings	to April 15
Snyderman, 1 E. 59	English, French, American Miniatures	to April 25
Sterner, 9 E. 57	Dorothy Van Loan: Paintings	March 27-April 8
Studio Guild, 730 Fifth	Bard; Healy: Paintings	to April 1
Sullivan, 460 Park	Tyson, McCarter, Borie: Paintings	to April 1
Tonying, 5 E. 57	Chinese Bronzes, Pottery, Jade	to April 15
Tricker, 19 W. 57	Eight Contemporaries: Paintings	to April 1
Uptown, 249 West End	Sid Gotcliffe: Paintings	to April 6
Valentine, 16 E. 57	Soutine: Paintings	to April 8
Vendome, 339 W. 57	Group Show: Graphics	to April 1
H. D. Walker, 38 E. 57	Marsden Hartley: Paintings	to April 8
Walker, 108 E. 57	George Grosz: Paintings	to April 15
Wells, 65 E. 57	Modern Chinese Paintings	to April 15
Westermann, 20 W. 48	Late Gothic Art	to April 14
Weyhe, 794 Lexington	Adolf Dehn: Paintings	March 27-April 15

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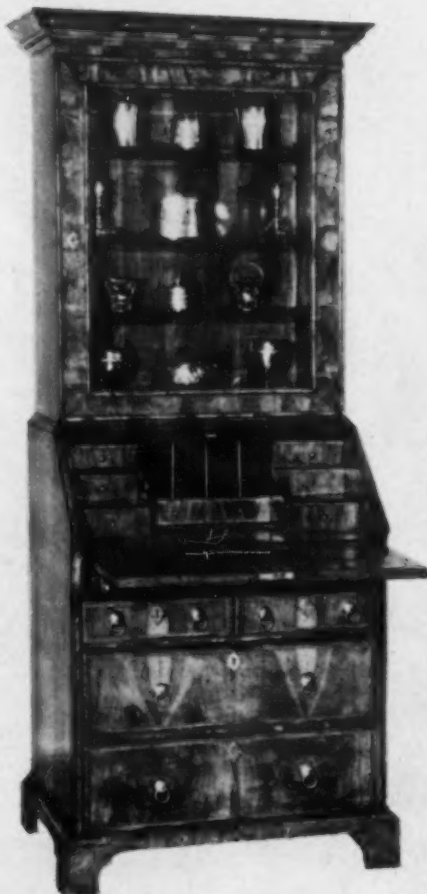
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SHANGHAI PEIPING

*Decorative***OBJECT OF THE WEEK**

THE secretary with a chest of drawers at the bottom, compartments and fittings for a desk above the drawers, and at the top a cabinet for books or objects of art, is of mixed ancestry. Obviously it grows out of several pieces of furniture which have been combined for convenience and compactness, and because of its height and physical importance it early became a focal point in a room. Beside, it was associated with articles of value and beauty. Cabinetmakers therefore lavished endless care and attention upon its design and decoration. This example, which is of the reign of Queen Anne, is remarkably simple for an era in which marquetry and lacquer were only two of the devices to make cabinet desks elaborate. It is small in proportions, being only a little over six feet in height, its lines are rectangular, and the mouldings constitute the only decoration. Finely grained wood furnishes the chief interest for the eye. An unusual feature is the glass of the top which is in one piece and, incidentally, the original. Charles II brought back to England the craze for cabinets. Then followed William and Mary high-boys, the Chinese lacquered cabinets of Queen Anne and Georgian times, the richly carved and gilded bases of the late 17th century and the architectural designs of Chippendale and the English cabinetmakers of the 18th century. The filling in of the desk frame with drawers to the floor came in the late 17th century with the appearance of the chest of drawers. The origin of the desk itself as a writing box is remote, such chests being known in ancient China and Egypt, and later during the Middle Ages as a scriptorium.

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4. Portrait de Messrs. Charles et Georges
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5. Portrait de Mlle. M. Durand-Ruel (1882) *Lent anonymously*
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(Portrait de Alfred Sisley et Mme. Renoir)
7. La danse à la ville (1883)
(Portrait de Alfred Sisley et Mme. X)
8. Mlles. Lerolle, *drawing, red chalk* (1890)
9. Mlles. Lerolle, *drawing, charcoal* (1890)
10. Mlles. Lerolle au piano (1890)
11. Au théâtre, la loge, Mlles. Lerolle (1891)
12. Jeune fille brochant (1895)
(Mlle. Lerolle, M. Devillaz et M. Louis Rouart)
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